{ Form No. 1. }
{ 1-9. 1875. }

CIRCULAR

OF THE

MASSACHUSETTS

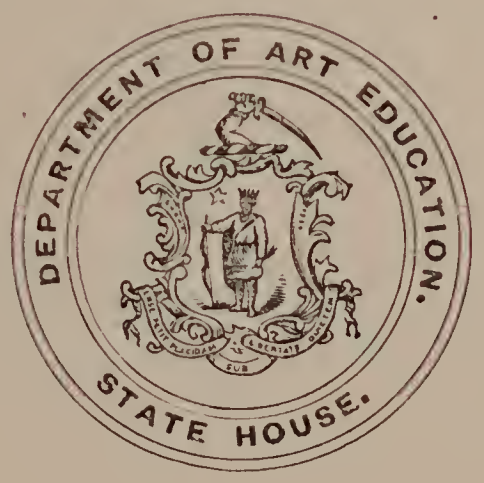
Normal Art-School,

28 SCHOOL STREET AND 33 PEMBERTON SQUARE,

BOSTON,

Under the Direction of the State Board of Education.

Third Year, 1875-6.



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1875.

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Miss GRACE CARTER, . .	*Assistant Instructor.*	"
Mr. OTTO FUCHS, . . .	*Principal Instructor.*	(Class C.)
Prof. W. R. WARE, . .	*Lecturer.*	"
Prof. C. D. BRAY, . . .	*Lecturer.*	"
Mr. G. H. BARTLETT, . .	*Principal Instructor.*	(Class D.)
Miss GRACE CARTER, . .	*Instructor.*	"

Mr. W. T. MEEK, *Curator.*

Students.

CLASS A. 1874-5.

GENTLEMEN.

Akin, F. S.,	New Bedford.
Austin, F. R.,	Boston.
Brackett, W. F.,	Boston.
Bartlett, G. W. H.,	Cambridge.
Bullard, S. A.,	Boston.
Beckwith, H. R.,	Boston.
Bradford, L.,	Boston.
Brown, B. L.,	Worcester.
Colby, E. C.,	Cambridge.
Claus, C. H.,	Cambridge.
Carter, W. E.,	Boston.
Conant, J. S.,	Boston.
Cole, J. A.,	Boston.
Crafts, G. H.,	Boston.
Conway, W.,	Boston.
Clark, E. L.,	Boston.
Carey, W. A.,	Cambridge.
Cruse, A.,	Boston.
Clark, E. K.,	Boston.
Ekberg, J. A.,	Boston.
Eaton, L. H.,	Boston.
Green, M. J.,	Boston.
Hooper, W. P.,	Boston.
Hubbard, E. S.,	Newton.
Hagarty, E. W.,	Boston.
Hitchings, H.,	Dedham.
Handcock, Z.,	Boston.
Hoitt, C. W.,	Boston.
Howard, E.,	Fall River.
Hapgood, M. P.,	Charlestown.
Jepson, G.,	Boston.
Kimball, H. H.,	Boston.
Kendall, H. H.,	Boston.
Killen, A.,	Boston.
Lindsey, E. F.,	Dudley.
Loring, G. A.,	Boston.
Long, H. V.,	Boston.
Marble, J. N.,	Boston.
Morse, F. B.,	Boston.
Mason, W. A., Jr.,	Cambridge.
Metcalf, W. L.,	Cambridge.
Morse, E. R.,	Boston.
Monks, H. G.,	Boston.
Meek, W. T.,	Boston.
Mansfield, F.,	Melrose.
Mansfield, G. W.,	Melrose.
Perry, W. S.,	Stoneham.
Pyne, G. R.,	Boston.
Patten, A. C.,	Boston.
Petersen, H.,	Boston.
Page, S. F.,	Boston.
Parker, F. G.,	Boston.
Packard, H. S.,	Boston.
Ridler, C. E.,	Kingston.
Roos, C. P.,	Boston.
Rock, J. F.,	Lynn.
Rice, G. A.,	Boston.
Rogers, G. W.,	Boston.
Sawyer, H. C.,	Framingham.
Sargent, R. T.,	Boston.
Sargent, C. H.,	Boston.
Smith, E. R.,	Amherst.
Storer, C.,	Boston.
Taylor, W. L.,	Worcester.
Thyng, J. W.,	Salem.
Topliff, C. M.,	Cambridge.
Waters, E. U.,	Newton.
Whitney, G. E.,	Winchester.
Woodman, G. E.,	Chelsea.
Witherell, C. H.,	Charlestown.
Wetherell, F.,	Boston.
Wills, F. G.,	Boston.
Walton, G. L.,	Cambridge.

LADIES.

Attwill, L. B.,	Boston.
Avery, H. W.,	Boston.
Agge, A. A.,	Salem.
Bowler, E. F.,	Newton.
Ball, F. E.,	Boston.
Baxter, E. E.,	Brookline.
Bacall, A.,	Boston.
Brigham, A. S.,	Boston.
Bowen, M. E.,	Chelsea.
Bowditch, E. O.,	Ashland.
Bullard, J. M.,	Boston.
Benham, M. L.,	Boston.
Binney, A. S.,	Amesbury.
Bailey, M. L.,	Boston.
Booth, H.,	Boston.
Boothby, H. E.,	Boston.
Best, A. B.,	Boston.
Buchanan, R. C.,	Boston.
Barbour, L. M.,	Cambridge.
Barnard, L.,	Malden.
Booth, E. E.,	Boston.
Collingwood, E. W.,	Boston.
Cook, M. F.,	Hadley.
Cushman, M. L.,	Brookline.
Christie, H.,	Boston.
Colcord, C. M.,	Swampscott.
Comins, L. B.,	Boston.
Cassidy, A. L.,	Boston.
Clark, F. P.,	Cambridge.
Collins, A.,	Boston.
Clark, L. L.,	Boston.
Carey, N. L.,	Malden.
Drummond, E. C.,	Boston.
David, M. J.,	Cambridge.
Dwyer, H.,	Boston.
Dupee, O. G.,	Boston.
Dupee, A. E.,	Medway.
Day, E. G.,	Brighton.
Derby, M. E.,	Salem.
Dalrymple, H. A.,	Boston.
Dow, A. L.,	Medford.
Deering, E.,	Gloucester.
Dennett, I. F.,	Boston.
Day, M. D.,	Boston.
Emerson, F. S.,	Cambridge.
Eaton, K. S.,	Boston.
Edmands, L. P.,	Boston.
Fisher, M. R.,	Cambridge.
Farnsworth, O. W.,	Newton.
Felton, S. W.,	Peabody.
Grilley, F. A.,	Boston.
Gregerson, L. S.,	Boston.
Gardner, E. L.,	Fall River.
Gunning, M. F.,	Waltham.
Gotte, J. M.,	Boston.
Granger, G.,	Conn.
Graves, L. E.,	Florence.
Green, E. M.,	Auburndale.
Hollis, C. E.,	Reading.
Holden, A. E.,	Swampscott.
Harris, S. B.,	Boston.
Holmes, O. S.,	Bridgewater.
Howard, A. K.,	Newton.
Hitchcock, J. F.,	Fitchburg.
Hill, L. M.,	Boston.
Hutchinson, S. G.,	Fitchburg.
Hathorne, G. G.,	Boston.
Holmes, A. C.,	Lockport, N. Y.
Haskell, L.,	Fitchburg.
Haydn, J. M.,	Farm'gt'n, Me.
Joslyn, M. E.,	Boston.
Johnson, M. E.,	Boston.
Jones, M. H.,	Boston.
Kendall, E. T.,	Malden.
Loring, S. A. W.,	Boston.
Loring, S. E.,	Boston.
Langell, H. M.,	Boston.
Longfellow, L.,	Boston.
Lough, J. C.,	Boston.
Marcou, J.,	Cambridge.
Merritt, H. J.,	Newton.
Molineaux, H.,	Boston.
Melvin, C. G.,	Boston.
Morrison, M. G.,	Boston.
Mann, E. P.,	Boston.
Mann, M. R.,	Boston.
Morton, S. P.,	Plymouth.
Morse, A. G.,	Providence.
Marshall, A. P.,	Lawrence.
Molineaux, M. A.,	Boston.
Moore, E. D.,	Boston.
Nason, M. E.,	Cambridge.

Newton, S. D.,	Brookline.
Norcross, E. A.,	Fitchburg.
O'Brien, A.,	Boston.
Oakes, S. P.,	Boston.
Osborne, H. M.,	Exeter.
Pressey, H. A.,	Winchester.
Peabody, M. B.,	Amherst, N. H.
Pitman, S. L.,	Providence.
Palmer, L. E.,	Lawrence.
Pray, S. M.,	New Bedford.
Plaisted, L. M.,	Lowell.
Perrin, J.,	Boston.
Pillsbury, E.,	Boston.
Parsons, L.,	Cambridge.
Parker, H. A.,	Boston.
Parsons, C. L.,	Cambridge.
Robbins, S. H.,	Boston.
Richardson, M.,	Jamaica Plain.
Roys, V. G.,	Boston.
Ruggles, E. B.,	Boston.
Ricker, M. E.,	Boston.
Rogers, F. L.,	Boston.
Stetson, J. A.,	Somerville.
Shaw, A. F.,	Rockland.
Spalter, A. M.,	Farnumsville.
Stone, J. M.,	Cambridge.
Saunders, C. H.,	Cambridge.
Sibley, J. P.,	Oxford.
Starbuck, F. M.,	Boston.
Shepley, A. B.,	Boston.
Small, E.,	Boston.
Skinner, E. G.,	Boston.
Seiberlick, A.,	Boston.
Stratton, W. W.,	Neponset.
Stockman, F. L.,	Boston.
Saxe, F. C.,	Medford.
Tucker, E. J.,	Charlestown.
Thorndike, J. E.,	Cambridge.
Tower, J. S.,	Boston.
Vose, E. J.,	Boston.
Whiton, M. E.,	Cambridge.
West, C.,	Salem.
Walker, H. A.,	Worcester.
Wellington, L. N.,	Arlington.
Weston, M. E.,	Franklin.
Walton, M.,	Boston.
Webster, A. L.,	Boston.
Wardwell, I. C.,	Swampscott.
Woods, M. E.,	Boston.
Young, L. B.,	Boston.

SUMMARY.

Gentlemen,	73
Ladies,	142
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The three hundred and seventy-two students attending the School during the two years have come from forty-seven cities or towns in Massachusetts, and four have come from four other States.

CLASS B. 1874-5.

GENTLEMEN.

Anthony, A. J.,	Roslindale.	Dean, W. L.,	Boston.
Barry, Charles A.,	Boston.	Miller, L. W.,	Boston.
Brammer, J.,	Boston.	Roos, P.,	Boston.
Briggs, W.,	Boston.	Rose, E.,	Cambridge.
Baker, L.,	Charlestown.	Putnam, B. W.,	Jamaica Plain.
Berry, A. H.,	Lynn.		

LADIES.

Bailey, M. A.,	Boston.	Locke, E. F.,	Boston.
Cleaveland, J. H.,	Newburyport.	Mansfield, M.,	Lynnfield.
Carney, E. D.,	Boston.	Nolen, C.,	Boston.
Clapp, M. E.,	Boston.	Stewart, N. N.,	Boston.
Dudley, L. A.,	Boston.	Tufts, A. B.,	Charlestown.
French, L. E.,	Grafton.	Walker, S. A.,	Bridgewater.
Hoyt, R. L.,	Malden.		

SUMMARY.

Gentlemen,	11
Ladies,	13
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CLASS A. 1875-6.

GENTLEMEN.

Abbott, C. L.,	Boston.
Adams, K.,	Provincetown.
Anthes, J. E.,	Melrose.
Adams, C. L.,	Boston.
Austin, F. R.,	Boston.
Anhock, A.,	Boston.
Allward, J. C.,	Boston.
Brooks, G. F.,	Boston.
Burrison, H. K.,	Boston.
Bowker, W. B.,	Boston.
Butler, W. A.,	Lexington.
Bucklin, W. S.,	Red Bank, N.J.
Brown, L. M.,	Boston.
Brown, C. F.,	Boston.
Chapell, R. D.,	Boston.
Cook, H. E.,	Gloucester.
Crane, G. B.,	Boston.
Coffin, W. S.,	Boston.
Carter, C. M.,	Worcester.
Clark, E. L.,	Boston.
Cowles, F. M.,	Boston.
Cook, E. W.,	West Newton.
Drew, E. R.,	Boston.
Decker, E. J.,	Boston.
Elliot, G. B.,	Boston.
Evans, H. S.,	Boston.
Foucar, E. L.,	Boston.
Fuller, F. L.,	Grantville.
Fogerty, George,	Cambridge.
Greenwood, L. A.,	E. Templeton.
Gowan, C. S.,	Boston.
Garvin, J. H.,	Somerville.
Holland, C. J.,	Medford.
Hubbard, E. S.,	Newton.
Hartwell, H. E.,	Boston.
Hartwell, F. W.,	Boston.
Hammond, G. F.,	Boston.
Holmes, H.,	Boston.
Howe, I. A.,	Southboro'.
Harrington, J. L.,	Cambridge.
Hicks, C. A.,	Needham.
Haskell, G. W.,	Newtonville.
Hapgood, M. P.,	Charlestown.
Kingsbury, E. R.,	Boston.
Kenway, H. P.,	Boston.
Kehrhahn, A.,	Boston.
Lane, F.,	Boston.
Langley, A. P.,	Boston.
Lindsey, E. F.,	Dudley,
Loomer, I. H.,	Cambridge.
Landerkin, C. E.,	Chelsea.
Moulton, L. G.,	Boston.
McBay, C. H.,	Somerville.
Mansfield, F.,	Melrose.
Mansfield, G. W.,	Melrose.
Munsell, A. H.,	Boston.
McIndoe, G. F.,	Everett.
Nickerson, F. E.,	Boston.
O'Leary, W. V.,	Somerville.
Proctor, T. F.,	Waltham.
Piper, M. H.,	Walpole.
Page, S. F.,	Boston.
Pope, W. F.,	Boston.
Robbins, J. W.,	Boston.
Ridler, C. E.,	Kingston.
Robinson, W. A.,	Charlestown.
Rankin, T.,	Boston.
Ripley, F.,	Boston.
Stewart, E.,	Boston.
Sampson, G. T.,	Medford.
Semple, W. I.,	Boston.
Sherman, B.,	Boston.
Sampson, C. A.,	Boston.
Smith, E. R.,	Amherst.
Sanborn, A. H.,	Boston.
Shiloh, C. D.,	Malden.
Storer, C.,	Boston.
Stevens, G. G.,	Medford.
Sheldon, E. P.,	Boston.
Torrey, W. F.,	Grantville.
Thompson, W. A.,	Boston.
Thaxter, T. W.,	Lawrence.
Topliff, C. M.,	Cambridge.
Thompson, L. S.,	Sandusky, O.

Tourtellott, E. F.,	Boston.	Whitney, C. F.,	Salem.
Vonnoh, R. W.,	Boston.	Whitman, F. O.,	Boston.
Woodman, G. E.,	Cambridge.	Wilkinson, G. W.,	Boston.
Ware, G. W.,	Boston.		

LADIES.

Attwill, L. B.,	Boston.	Day, L. G.,	Brighton.
Akins, M. L.,	Boston.	Dupee, A. E.,	Medway.
Adams, E.,	Boston.	Deering E.,	Gloucester.
Attwill, L. M.,	Lynn.	Edmands, L. P.,	Boston.
Bond, A. T.,	Malden.	Francis, E. A.,	Somerville.
Binney, A. S.,	Amesbury.	Fay, M. F.,	Charlestown.
Babson, A. P.,	Gloucester.	Farley, L. K.,	Peabody.
Babbitt, A. M.,	St. Albans, Vt.	Fuller, A. A.,	Boston.
Blake, L. E.,	Boston.	Green, E. C.,	Lowell.
Bailey, N.,	Boston.	Gunning, M. F.,	Waltham.
Bellville, H. M.,	Winchester.	Gregerson, L.,	Boston.
Burrage, H. A.,	So. Royalston.	Gardner, E. L.,	Fall River.
Beebe, L. J.,	Wakefield.	Giles, H. F.,	Waltham.
Booth, E. E.,	Boston.	Gotte, J. M.,	Boston.
Balch, C. H.,	Boston.	Gerrish, H. N.,	Boston.
Bailey, E. H.,	Boston.	Grant, L. J.,	Salem.
Burns, E. M.,	Camb'dgeport.	Hill, L. M.,	Boston.
Bell, B. H.,	Malden.	Hill, C. N.,	Boston.
Benham, M. L.,	Boston.	Howard, A. K.,	Newton Lower Falls.
Brainard, L. M.,	Medford.		
Brigham, A. S.,	Boston.	Holmes, O. S.,	Lawrence.
Brady, R. H.,	Boston.	Huntington, C. M.,	St. Albans, Vt.
Browne, F. E.,	Boston.	Howland, F. E.,	Worcester.
Bartlett, C. G.,	N. Weymouth.	Hudson, N. W.,	Uxbridge.
Coburn, B.,	Lowell.	Howard, M.,	Chelmsford.
Carey, A. S.,	Malden.	Hamilton, M. M.,	Boston.
Carey, N. L.,	Malden.	Horsford, G. H.,	Cambridge.
Curtis, A. E.,	Boston.	Horsford, L.,	Cambridge.
Coffin, C. A.,	Newt'n Centre.	Hicks, M. D.,	Boston.
Carew, M.,	Cambridge.	Howard, G. M.,	Boston.
Christie, H.,	Boston.	Hotchkiss, A. M.,	Boston.
Colcord, C. M.,	Swampscott.	Holden, A. B.,	Salem.
Camp, C. E.,	E. Medford.	Holbrook, E. R.,	Minneapolis, Minn.
Clark, F. P.,	Cambridge.		
Collins, L. L.,	Malden.	James, M. I.,	Cambridge.
Damon, F. M.,	Lexington.	James, L.,	Boston.
Dobinson, V. A.,	Somerville.	Kipp, M. C.,	Boston.
Dimock, E. F.,	Westfield.	Loring, S. E.,	Boston.
Davis, A. M.,	Boston.	Longfellow, L.,	Boston.
Drowne, E. R.,	Boston.	Lewis, E.,	Boston.
Dyer, M. J.,	Boston.	Lothrop, C.,	Boston.
Dupee, O. G.,	Boston.	Loring, S. A. W.,	Boston.

Leonard, C. E.,	Boston.
Leland, L. F.,	Newton.
Metcalf, A. L.,	Malden.
Moon, M.,	Boston.
Molineaux, H.,	Boston.
Molineaux, M. A.,	Boston.
Marsh, H. F.,	Worcester.
Mann, E. P.,	Boston.
McLauthlin, E. H.,	Watertown.
McConnell, M.,	Boston.
Murray, C. R.,	Boston.
Moody, E. M.,	Boston.
Morey, F. W.,	Malden.
Nason, M. E.,	Cambridge.
Pillsbury, E.,	Boston.
Peirce, M. E.,	Lynn.
Pray, S. M.,	New Bedford.
Parsons, L.,	Cambridge.
Peirson, K.,	Salem.
Page, H.,	Boston.
Perkins, S. J.,	Boston.
Parsons, C. L.,	Cambridge.
Palmer, L. E.,	Lawrence.
Robinson, L.,	Middleboro'.
Rogers, F. L.,	Boston.
Robbins, S. H.,	Boston.
Roys, V. G.,	Boston.
Robinson, E. A.,	Boston.
Smith, A. G.,	Malden.
Shepley, A. B.,	Boston.
Sargent, A. A.,	Graniteville.
Shattuck, K. E.,	Pepperell.
Stetson, J. A.,	Somerville.
Skinner, E. G.,	Boston.
Stockman, F. L.,	Boston.
Stanwood, E. B.,	Gloucester.
Smith, J. K.,	Somerville.
Sexton, E. A.,	Boston.
Stone, J. M.,	Cambridge.
Starbuck, F. M.,	Boston.
Stone, E. A.,	Boston.
Sears, J. A.,	Boston.
Salter, E. A.,	Boston.
Siller, C. J.,	Boston.
Thompson, E. J.,	W. Newton.
Taft, M. F.,	Dedham.
Tower, J. S.,	Boston.
Tyng, M. F.,	Cambridge.
Trask, A. J.,	Worcester.
Vose, E. J.,	Boston.
Webster, M. K.,	Westford.
Wellington, E. M.,	Waltham.
Whitney, L. E.,	Lowell.
Walton, M.,	Boston.
Wright, H. S.,	Boston.
Webster, C. E.,	Boston.
Watkins, E. W.,	Boston.
Williams, M. F.,	Cambridge.
White, A. M.,	Farnumsville.
Webster, A. L.,	Boston.

SUMMARY.

Gentlemen,	91
Ladies,	142
	233

CLASS B. 1875-6.

GENTLEMEN.

Anthony, A. J.,	Roslindale.	Marble, J. N.,	Boston.
Brackett, W. F.,	Winchester.	Perry, W. S.,	Stoneham.
Clark, E. K.,	Boston.	Pierce, O. J.,	Chicago.
Goodnough, W. S.,	Boston.	Parker, F. G.,	Boston.
Green, M. J.,	Boston.	Rock, J. F.,	Lynn.
Hitchings, H.,	Dedham.	Taylor, W. L.,	Worcester.

LADIES.

Avery, H. W.,	Boston.	Joslyn, M. E.,	Boston.
Ball, F. E.,	Boston.	Johnson, M. E.,	Charlestown.
Bowditch, E O.,	Ashland.	Norcross, E. A.,	Fitchburg.
Bowler, E. F.,	Newt'n Centre.	Pressey, H. A.,	Winchester.
Comins, L. B.,	Boston.	Plaisted, L. M.,	Lowell.
Carleton, H. E.,	Greenfield.	Perrin, J.,	Boston.
Dudley, L. A.,	Boston.	Stewart, N. N.,	Boston.
David, M. J.,	Cambridge.	Saunders, C. H.,	Cambridge.
Emerson, F. S.,	Cambridge.	Spalter, A. M.,	Farnumsville.
Fisher, M. R.,	Brookline.	Shaw, A. F.,	Rockland.
French, L. E.,	Grafton.	Tufts, A. B.,	Charlestown.
Hintz, W. B.,	Boston.	Tucker, E. J.,	Charlestown.
Hollis, C. E.,	Reading.	Whiton, M. E.,	Cambridge.

SUMMARY.

Gentlemen,	12
Ladies,	26
	38

CLASS C. 1875-6.

GENTLEMEN.

Brackett, W. F.,	Winchester.	Kendall, H. H.,	Newton.
Barry, C. A.,	Boston.	Loring, G. A.,	Boston.
Baker, L.,	Charlestown.	Mason, W. A., Jr.,	Cambridge.
Berry, A. H.,	Lynn.	Miller, L. W.,	Boston.
Briggs, W.,	Boston.	Patten, A. C.,	Boston.
Brammer, J.,	Boston.	Putnam, B. W.,	Jamaica Plain.
Carter, W. E.,	Boston.	Rose, E.,	Cambridge.
Dean, W. L.,	Boston.	Roos, P.,	Boston.
Jepson, G.,	Boston.		

LADIES.

Carney, E. D.,	Boston.	Mansfield, M.,	Lynnfield.
Locke, E. F.,	Boston.	Nolen, C.,	Boston.

SUMMARY.

Gentlemen,	17
Ladies,	4
	21

CLASS D. 1875-6.

GENTLEMEN.

Baker, L.,	Boston.	Miller, L. W.,	Boston.
Barry, C. A.,	Boston.	Mason, W. A., Jr.,	Boston.
Berry, A. H.,	Lynn.	Putnam, B. W.,	Boston.
Dean, W. L.,	Boston.	Rose, E.,	Cambridge.
Hagerty, E. W.,	Boston.	Roos, P.,	Boston.

LADIES.

Bailey, M. A.,	Boston.	Hoyt, R. L.,	Malden.
Clapp, M. E.,	Boston.	Wellington, L. N.,	Boston.
Holmes, A. C.,	Lockport, N.Y.		

SUMMARY.

Gentlemen,	10
Ladies,	5
	15

1873-4 SUMMARY.

Class A.—Gentlemen,	47	
Ladies,	86	
	—	133

1874-5 SUMMARY.

Class A.—Gentlemen,	73	
Ladies,	142	
	—	215
Class B.—Gentlemen,	11	
Ladies,	13	
	—	24
Total,		239

1875-6 SUMMARY.

Class A.—Gentlemen,	91	
Ladies,	142	
	—	233
Class B.—Gentlemen,	12	
Ladies,	26	
	—	38
Class C.—Gentlemen,	17	
Ladies,	4	
	—	21
Class D.—Gentlemen,	10	
Ladies,	5	
	—	15
Total,		307

GENERAL SUMMARY FOR 1873, 1874, 1875.

Gentlemen,	261	
Ladies,	418	
	—	679

Massachusetts Normal Art-School.

In view of the great importance of drawing as a branch of education, the legislature, by an Act passed May 16, 1870, made instruction in this branch obligatory in the public schools; and required cities and towns containing more than ten thousand inhabitants to make provision for free instruction in industrial drawing to persons over fifteen years of age. This Act met with much public favor; but it was soon found, that it was impossible to realize satisfactorily the benefits intended by the Act, for want of competent teachers. An Act was therefore passed by the legislature, providing for the establishment and management, by the Board of Education, of a State Normal Art-School. In pursuance of this provision, this circular has been prepared for the information of those interested.

DESIGN OF THE SCHOOL.

This School is intended as a Training School for the purpose of qualifying teachers and masters of industrial drawing. Its specific aim at present is to prepare teachers for the industrial drawing schools of the State, who shall also be able to direct and superintend the instruction in this branch in the public schools. In the future it may be necessary to provide for high skill in technical drawing and art-culture, but the immediate pressing demand is for teachers who know the elementary subjects thoroughly, and can teach them intelligently and successfully; and this demand the School will aim primarily to supply, by providing training in the elementary subjects only, and making it as complete and practical as the circumstances will permit.

LOCATION.

Accommodation for Class C has been provided in the upper stories of the building No. 33 Pemberton Square; for Classes A, B and D, in the School Street Block, No. 28 School Street, opposite the City Hall, Boston.

CONDITIONS OF ADMISSION.

An examination in Freehand Drawing of Ornament from copy, and Object Drawing from the solid, will be held at the beginning of each term, of all candidates for admission to Class A; and students will be advanced to either of the other classes upon passing the examination prescribed therefor. To students residing within the State, tuition is free for the first term of the present year; but for the second term, and for each of the two terms of subsequent years, ten dollars per term will be charged for incidentals. To students from without the State, twenty-five dollars will be charged for the first term of the present year; thenceforward, fifty dollars per term. All fees are payable, in advance, to the Curator at the commencement of each term.

COURSE OF INSTRUCTION.

The term Industrial Drawing includes both Instrumental and Freehand Drawing. The former will be taught by lectures given by the Professors of the various subjects; and the latter, by individual instruction by the Instructors, who will also superintend the artistic work in the studio, comprising Freehand Drawing, Painting and Designing. The work of Class A is devoted to Elementary Drawing; of Class B, to Form, Color and Industrial Design; of Class C, to the Constructive Arts; and of Class D, to Sculpture and Design in the round. These groups of subjects can be studied in any order after Class A has been passed through, subject only to an examination as to the fitness of the student.

SCHOOL YEAR.

The school year will begin on Wednesday, October the 6th, and close at the end of May, 1876. The year is divided into two terms: the first term comprises the months of October, November, December and January; the second term, the months of February, March, April and May.

SESSIONS AND ATTENDANCE.

In order to meet as far as possible the requirements of students in respect to hours of attendance, instruction will be given on Mondays, Wednesdays and Fridays, from 9 A.M. to 1 P.M., from 2 to 5 P.M., and from 7 to 9 P.M., on the evenings of Monday, Tuesday, Wednesday, Thursday and Friday.

The students of all the classes are expected to work at home, under directions received from the Instructors.

In Classes B and C, the students will attend three whole days per week, and devote the remainder of their time to home study and drawing from nature; but the studio for Class B will be open on Tuesday and Thursday, and for Class D on Thursday, for practice, under the charge of the Assistant Instructor of Class D.

In Class A there are three divisions: one meeting in the mornings and afternoons of three days in the week, a second in the afternoons and evenings of three days, and a third attending five evenings.

EXAMINATION AND DIPLOMAS.

For permission to be examined for a Diploma, the student will be required to submit class exercises, the subjects being described in the list of diploma drawings. These drawings and paintings are to show whether the student possesses the manipulative skill necessary to teach drawing. If the works pass examination, the student will then be allowed to offer himself for the diploma examination, which will be held at the end of each term. This examination having been passed, the student will receive a Diploma, testifying to his scientific and artistic qualifications to give instruction. A student failing to pass an examination in any subject, may present himself again at a future examination, those subjects already passed being recorded in his favor; but he will not receive the Diploma of the School until all the subjects of examination have been passed.

REGULATION CONCERNING STUDENTS

WHO HAVE RECEIVED APPOINTMENTS FROM THE SCHOOL, AND WHO DESIRE TO CONTINUE THEIR STUDIES, AND OBTAIN THE ADVANCED DIPLOMAS.

Students who have taken Diploma A, and whose appointments as teachers of drawing prevent their attendance at the School, upon presenting the required works for Diploma B, and giving satisfactory evidence that the works are their own production, will be treated as though in attendance in the School. Their works for Diploma B will be examined, and, if accepted, the students presenting them may offer themselves for the time examination to complete their Diplomas. The same rule applies to those who desire to obtain Diplomas C and D.

Diary of Studies

FOR MORNING, AFTERNOON AND EVENING DIVISIONS.

FOR CLASS A. DIPLOMA A.

28 School Street.

ELEMENTARY DRAWING.

Instructors, ... Mr. G. H. BARTLETT, Miss R. L. HOYT.
Lecturer, ... Mr. WILLIAM BRIGGS.
Professors, ... W. R. WARE, C. D. BRAY.

MORNING DIVISION.

Days.	Hours.	Subjects of Instruction.	Instructors and Lecturers.
Monday,	9 to 12	Drawing Diploma Works, . . .	Mr. BARTLETT and Miss HOYT.
	12 to 1	Lecture. Color, ...	Mr. BARTLETT.
	2 to 5	Lecture. Geometry and Perspective,	Mr. BRIGGS.
Tuesday,	. . .	Home study.	
Wednesday,	9 to 12	Diploma Drawings, ...	Mr. BARTLETT and Miss HOYT.
	12 to 1	Lecture. Historic Ornament, . .	Mr. BARTLETT.
	2 to 5	Lecture. Model Drawing and Orthographic Projection, ...	Mr. BRIGGS.
Thursday,	. . .	Home study.	
Friday,	9 to 12	Diploma Drawings, ...	Mr. BARTLETT and Miss HOYT.
	12 to 1	Lecture. Botanical Analysis, . .	Mr. BARTLETT.
	2 to 5	Lecture. Isometric Projection and Projection of Shadows, . . .	Mr. BRIGGS.

AFTERNOON DIVISION.

Monday,	2 to 4	Drawing Diploma Works, . . .	Mr. BARTLETT and Miss HOYT.
	4 to 5	Lecture. Color, ...	Mr. BARTLETT.
	7 to 9	Lecture. Geometry and Perspective,	Mr. BRIGGS.
Tuesday,	. . .	Home study.	
Wednesday,	2 to 4	Diploma Drawings, ...	Mr. BARTLETT and Miss HOYT.
	4 to 5	Lecture. Historic Ornament, . .	Mr. BARTLETT.
	7 to 9	Lecture. Model Drawing and Orthographic Projection, ...	Mr. BRIGGS.
Thursday,	. . .	Home study.	
Friday,	2 to 4	Diploma Drawings, ...	Mr. BARTLETT and Miss HOYT.
	4 to 5	Lecture. Botanical Analysis, . .	Mr. BARTLETT.
	7 to 9	Lecture. Isometric Projection and Projection of Shadows, . . .	Mr. BRIGGS.

EVENING DIVISION.

Monday,	7 to 9	Lecture. Geometry and Perspective,	Mr. BRIGGS.
		Diploma Drawings, ...	Miss HOYT.
Tuesday,	7 to 9	Diploma Drawings, ...	Mr. BARTLETT.
Wednesday,	7 to 9	Lecture. Model Drawing and Orthographic Projection, ...	Mr. BRIGGS.
		Diploma Drawings, ...	Miss HOYT.
Thursday,	7 to 9	Diploma Drawings, ...	Mr. BARTLETT.
Friday,	7 to 9	Lecture. Isometric Projection and Projection of Shadows, . . .	Mr. BRIGGS.
		Diploma Drawings, ...	Miss HOYT.

During the second term, Prof. WARE will lecture on Monday afternoons and evenings, and Prof. BRAY will lecture on Wednesday afternoons and evenings. When this change takes place, an additional day, per week, will be given to time examinations; the results of which will be credited to the students at the final examination.

LIST OF DIPLOMA DRAWINGS.

TO BE DONE DURING THE COURSE OF STUDY, AND HANDED IN FOR PERMISSION TO BE EXAMINED.

Instrumental Drawing.

1. A sheet of Geometrical Problems.
2. " of Perspective Problems.
3. " of Orthographic Projection.
4. " of Machine Drawing.
5. " of Details of Building Construction.
6. " of Isometric Projection.
7. " of Projection of Shadows.

Freehand Drawing.

8. A sheet of Model Drawing, in pencil outline.
9. " " shaded in chalk.
10. " " shaded in sepia, Indian-ink, or neutral tint.
11. " " rubbed or stumped.
12. An Outline Drawing of ornament, from the cast, in pencil.
13. " " of foliage, from nature.
14. " " of the human figure, from the flat.
15. " " of animal form, from the cast.
16. " " of a piece of furniture, chair, table, etc.
17. A Shaded Drawing, in chalk, with point or stump, of ornament, from the cast.
18. A Shaded Drawing in sepia or Indian-ink, from the cast.
19. An original design to fill a geometric form, from a plant.
20. A design for a wall-paper, carpet, or any common object.
21. A specimen lesson in blackboard drawing and dictation drawing.
22. A Painting in water-color, of a flower, from copy.
23. Analysis of styles of historical ornament.
24. Botanical analysis of a plant, for the purpose of design.

EXAMINATION FOR DIPLOMA.

The above drawings having been submitted and approved, time examinations for the completion of the Diploma will be held at the end of the annual session, on the following subjects :—

1. Plane Geometrical Drawing.
2. Perspective Practice.
3. Perspective Theory.
4. Orthographic Projection.
5. Isometric Projection.
6. Projection of Shadows.
7. Architectural Drawing.
8. Model Drawing, from solid.
9. Drawing from Memory.
10. Drawing from Dictation.
11. Historical Ornament.
12. Harmony of Color.

FOR CLASS B. DIPLOMA B.

28 School Street.

FORM, COLOR AND INDUSTRIAL DESIGN.

Instructors, ... Miss Mary Carter and Miss Grace Carter.

Days.	Hours.	Subject of Instruction.
Monday, . . .	9 to 12	Painting. Diploma Works.
	12 to 1	Lecture. Botanical Analysis.
	2 to 4	Drawing from Cast of Figure and Nature.
	4 to 5	Lecture. Color and Harmony.
Tuesday, . . .	9 to 5	Practice in Studio.
Wednesday, . .	9 to 12	Diploma Works.
	12 to 1	Lecture. Historic Ornament.
	2 to 4	Drawing from Cast and Figures.
	4 to 5	Lecture. Historic Schools of Painting.
Thursday, . .	9 to 5	Practice in Studio.
Friday, . . .	9 to 12	Painting. Diploma Works.
	12 to 1	Lecture. Applied Design.
	2 to 4	Drawing from Figure and Nature.
	4 to 5	Lecture. Anatomy.

PAINTING.

LIST OF DIPLOMA DRAWING. SECTION B.

TO BE DONE DURING THE COURSE OF STUDY, AND HANDED IN FOR PERMISSION TO BE EXAMINED.

Painting in Water Colors.

*1. Flower and foliage, from nature, without background.
*2. Fruit, and still life, from nature, with background.
3. Landscape Painting, from an approved example.
*4. Landscape Painting, to include a building, from nature.
5. Study of draped human figure, from nature.
*6. Bones, muscles, and monochrome study of antique figure, from cast. [Three Drawings.]

Painting in Tempera.

1. Study of ornament, or arabesque, in color.
2. Design for wall or ceiling decoration.
3. Antique figure, in monochrome, from bas-relief.

Painting in Oil.

*1. Study in monochrome, from cast, of human figure.
*2. Study of a head, from nature, life-size.
3. Landscape, from an approved example.
†4. Study of a head, from an approved example.
*5. Group, as a study of composition and color, of objects or still life.
6. Study of drapery, from an arranged subject.

* Until the School is provided with a Painting Room, properly lighted, and examples for advanced study, only those works marked with the asterisk can be executed in the School; therefore those only will be required from the student.

† In oil painting, exercises 2 or 4 may be chosen.

INDUSTRIAL DESIGN.

1. Design for a sculptured ornament, in stone or marble.
2. " for a work in cast-iron,—as a grate, railing, etc.
3. " for a piece of furniture in wood, enriched by carving.
4. " for an encaustic tile.
5. " for a gas-bracket, or gaselier, in brass or bronze.
6. " for a porcelain breakfast or dinner service,—plate, cup and saucer, ewer, and cream-pitcher.
7. " for a cotton print, for a dress.
8. " for an oil-cloth, carpet, or drugget.
9. " for a damask table-cloth, or window-curtain.
10. " for a lace curtain.
11. " for an ice-pitcher, in silver, engraved.
12. " for a glass goblet.
13. " for a fan, worked in color, on white satin.
14. " for a book cover, stamped in leather.
15. " for a Diploma B or C for the Normal Art-School.
16. " for a paper-hanging.
17. " for a frescoed ceiling, and wall-panels.

The student is to produce four designs, selected from the above list, in addition to which one manufactured article made from the student's design, and used for industrial purposes, will be required from each student. Any branch of industry may be selected for this application of design, and the work will be accepted or rejected on consideration of the merits of the design only, not for its technical merits or defects of manufacture. Accepted works will be retained, to form a record of the direct influence of the School on Industrial Art.

One work from the diploma set of each student, will be retained as the property of the School, and the best set in each year will be also retained and kept in the School. The student who produces the best set of diploma works, will have a certificate testifying to the fact of his works having been selected as the best in the year.

EXAMINATION FOR DIPLOMA.

Practice.

1. Time sketch in oil, of a group, objects and still life. Four hours.
2. " in water colors, of a head from living model. Two hours.
3. " in tempera, of a cast of ornament. Two hours.

Theory.

4. Paper on the harmony of color, illustrated by sketches. One hour.
5. " on the origin and chemistry of colors. One hour.
6. " on the technical terms used in painting. One hour.
7. " on the application of ornament to industrial purposes. Two hours.
8. " on the principles and styles of the Historic Schools of Painting. Two hours.
9. Drawing of the bones and muscles of an antique figure, in pencil, to fill an outline given to the student. Four hours.
10. Paper on the History of Ornament, all periods and styles. Two hours.
11. Paper on structural botany, and illustrations of technical terms. Two hours.
12. Principles of design, applied to clay, woodwork (constructional and sculptured), metal work (cast and wrought), stone, surface decoration (walls, ceilings, floors), fabrics (printed, woven, dyed). Two hours.
13. Description of lithography, wood engraving, etching, steel engraving, porcelain painting, lace-making by hand and machine, reproduction of the round in plaster, metals, and terra-cotta, chasing and embossing, fresco painting, mosaic work in glass and stone, inlays, glass staining and painting, encaustic tile, stencilling, Palissy ware, Majolica, Della Robbia ware, Wedgwood ware. Four hours.

FOR CLASS C. DIPLOMA C.

33 Pemberton Square.

THE CONSTRUCTIVE ARTS.

Architectural Design, and Advanced Building Construction, Prof. WARE.
Machine Drawing—Construction and Design, . . . Prof. BRAY.
Descriptive Geometry, Topographical Drawing, and Ship Draughting, ... Mr. OTTO FUCHS.

Days.	Hours.	Subjects of Instruction.	Instructor and Professors.
Monday,	9 to 1	Topographical Drawing,	Mr. OTTO FUCHS.
	2 to 5	Lecture. Descriptive Geometry,	Mr. OTTO FUCHS.
Tuesday,		Home study.	
Wednesday,	9 to 1	Class Work—Architectural Design,	Mr. OTTO FUCHS.
	2 to 5	Lecture on Architectural Design,	Prof. WARE.
Thursday,		Home study.	
Friday,	9 to 1	Class Work—Machine Drawing,	Mr. OTTO FUCHS.
	2 to 5	Lecture on Machine Drawing,	Prof. BRAY.

LIST OF DIPLOMA WORKS. SECTION C.

TO BE EXECUTED DURING THE COURSE OF STUDY, AND HANDED IN FOR PERMISSION TO BE EXAMINED.

[All Drawings to be on Imperial Paper, 29½ by 21½ inches.]

ARCHITECTURAL DESIGN AND BUILDING CONSTRUCTION.

1. Design for a House or Public Building, showing plans, elevations, sections and perspective; on one sheet.
2. Structural Details, on an enlarged scale, of floors, windows, roof and staircase, of the first subject.
3. Monograph of the three Ancient or three Medieval or three Modern styles of Architecture and Ornament.
4. Drawing of a Building, to scale, from actual measurement of the structure; plans and two geometric elevations.

MACHINE DRAWING. CONSTRUCTION AND DESIGN.

1. Sheet of Screws, plan and elevations.
2. Sheet of Wheels, spur, bevel, cams, eccentrics, gearing.
3. Plan, elevation and section of a Locomotive or Stationary Engine; from copy.
4. Drawing from the actual object, as a Drill, Pump, or any other Machine. Two views.

DESCRIPTIVE GEOMETRY AND TOPOGRAPHICAL DRAWING.

1. Sheet of Illustrations, in outline, from Lectures on Descriptive Geometry. Development of Surfaces.
2. Sheet of Intersections of Solids, and Projections of Shadows; tinted.
3. Ship draughting.
4. Topographical Drawing of an Estate from actual survey, or from data given, colored, and buildings sketched in outline.

EXAMINATION FOR DIPLOMA.

Architectural Design.

1. Paper on the styles of Architecture and Ornament illustrated in the Monograph. Two hours.
2. Paper on Building Construction in the several Materials used. Two hours.
3. Design for a Building in the style employed for the Diploma work, complying with given conditions. Sketches required. Six hours.

Machine Drawing.

1. Paper on Details of Machinery. Two hours.
2. Drawing from an actual Machine, to scale, placed in the Examination room. Four hours.

Topography, Descriptive Geometry, and Ship Draughting.

1. Paper on Solid Geometry. Two hours.
2. Survey of an Estate. Two days.
3. Drawing from memory of the Ship Draughting, diploma work. Two hours.

Occasional Lectures, by the Director of the School and others, on the History and Practice of the Industrial and Fine Arts, and upon Educational Topics, will be delivered. Subject and time of delivery will be posted in the Studios.

FOR CLASS D. DIPLOMA D.

28 School Street.

SCULPTURE AND DESIGN IN THE ROUND—MODELLING AND CASTING.

Instructors, ... Mr. G. H. Bartlett, Miss Grace Carter.

Days.	Hours.	Subjects of Instruction.
Tuesday, ...	9 to 12, . . .	Modelling.
	12 to 1, . . .	Lecture. Botanical Analysis.
	2 to 5, . . .	Modelling.
Wednesday, ...	9 to 12, . . .	Design for the Round.
	12 to 1, . . .	Lecture. Historic Ornament.
	2 to 5, . . .	Modelling.
Friday, ...	9 to 12, . . .	"
	12 to 1, . . .	Lecture. Applied Design.
	2 to 4, . . .	Modelling.
	4 to 5, . . .	Anatomy.

LIST OF DIPLOMA WORKS. SECTION D.

TO BE EXECUTED DURING THE COURSE OF STUDY, FOR PERMISSION TO BE EXAMINED.

[All works to be of imperial or half-imperial size.]

Ornament.

1. Historical Ornament in one style from the cast.
2. Study of Ornament from flat copy.
3. A Design for a capital, spandrel, panel, rosette or enriched moulding, executed the full size, for stone, wood, iron or terra-cotta.
4. Model of flowers or foliage from nature, in relief.

Figure.

1. Medallion portrait head, from nature, life size.
2. Bas-relief from Antique figure in the round.
3. Model in relief from a print or drawing of a human figure or head.
4. Anatomical rendering of an Antique figure.

Designs to be Drawn.

1. Design for a piece of furniture in which wood carving is employed.
2. Design for a chandelier or gaselier, or any useful object in metal.
3. Design for an ice-pitcher, flagon or goblet, loving-cup or tankard or vase, enriched by medallions and chasing.
4. Design for any object in porcelain, pottery or inlay, or for a certificate or diploma, introducing the human figure.

EXAMINATIONS FOR DIPLOMA.

Theory.

1. Paper on sculptured ornament of the Historic Schools. Two hours.
2. Paper on design applied to objects in the round. Two hours.
3. Paper on Anatomy of the Human skeleton and muscles. Two hours.
4. Paper on Sculpture of the Human Figure. Two hours.

Practice.

1. To sketch in clay a relief copy of a piece of Ornament, from the Cast or shaded copy. Two hours.
2. To model a relief from the bust or entire Figure, from the Antique, or life, or shaded copy. Four hours.

NOTICE CONCERNING DIPLOMA WORKS.

The twelve diploma models are to be cast in plaster, and painted, before being sent in as complete.

They will, however, be examined and accepted or rejected before being painted.

Specimen Papers,

USED AT THE ANNUAL EXAMINATION OF STUDENTS, 1875.

DIPLOMA A. ELEMENTARY DRAWING.

No. 1. PLANE GEOMETRICAL DRAWING.

Two hours allowed for this paper, from 9 A. M. to 11 A. M., Monday, June 14, 1875.

1. Draw a line four inches long; divide it in the proportion of 3, 4, 8.
2. Find a fourth proportional greater to the three divisions of the line in problem 1.
3. Draw a quatrefoil of tangential arcs, each arc having a radius of one inch.
4. Draw a line three inches long. From a point one inch above it draw a line to cut the first line, at an angle of 75°, and a second line from the same point, to cut the first line at an angle of 30°.
5. Draw any irregular heptagon on a base A B, two inches long. On a base of one inch make a similar polygon.
6. Draw a square equal in area to the polygon on A B in the last problem.
7. On two diameters, A B six inches and C D three inches long, construct an ellipse.
8. Within a circle of three inches diameter, inscribe five equal circles, each touching two others, and the circumscribing circle.
9. On a base of one inch and a quarter, construct a rectangle equal in area to one whose dimensions are two inches altitude and three inches base.
10. Draw an isosceles triangle, having a vertical angle of 75°, and an altitude of one inch and a half.
11. Draw a circle, having a radius of one inch. From a point one inch away from the circumference, draw a straight line to intersect the circle in two points, one inch and a quarter apart.
12. Draw any problem of your own choice, to display the accuracy with which you can work geometrical problems.

NOTE.—These problems are to be accurately worked, and all working lines used are to be left.

No. 2. PRACTICAL PERSPECTIVE.

Two hours allowed for this paper, from 11¼ A. M. to 1¼ P. M., Monday, June 14, 1875.

Scale, ½ an inch equals 1 foot. Spectator 12 feet from picture. Horizon 5 feet above the ground plane.

Draw the H L across the short length of the paper, at a distance of six and a half inches from the bottom. The C V is the centre of H L.

PROB. 1. Six inches to the left of the spectator, and one foot into the picture, is the nearest angle on the ground of a rectangular block, three feet square on the ground, and four feet high, its sides vanishing to right and left, at angles of 45° with the picture. Nine feet from the farthest face of this block, on the right, is the nearest vertical face of a similar block, resting on the ground, and on the same vanishing lines as the first. On these two blocks rests a prism three feet square in section, and

fifteen feet long. Between the two blocks is an arch, consisting of the arc of a circle, springing from the inner faces of the blocks on the ground, and rising to make a tangent with the horizontal block. Draw the solids in the positions described.

PROB. 2. Another rectangular prism, three feet square in section, and twenty feet long, rests on the ground on one of the edges of the base, its horizontal edges vanishing to the right at an angle of 45°, and its long edges vanishing downwards to the left at an angle of 30° with the ground. The solid is supported by the horizontal prism of the last problem, one of the 20-feet long rectangular faces resting on the centre of the upper long invisible edge of the horizontal block. Draw the solid.

PROB. 3. Measure the distance of the nearest angle of the oblique block from the picture and ground planes.

No. 3. THEORY OF PERSPECTIVE.

Two hours allowed for this paper, from 3 to 5 P. M., Monday, June 14, 1875.

1. What is the value to an artist or draughtsman of the study of perspective? Why should it be studied?

2. Describe, as if to a class, what you have seen illustrating the principles of linear perspective.

3. Define linear and aerial perspective, and describe the effect produced on a cube of any color, put near to, and afterwards distant from, the eye.

4. State, in the order of their use, the various lines and points employed in working a perspective diagram.

5. Define every point, line and plane whose names are used in perspective description, omitting none.

6. Give any proof you may know, that measuring points measure perspective distances, and illustrate your theory by at least one diagram.

7. In what position would a horizontal line appear as a vertical line?

8. Suppose a perspective diagram to be accurately worked, what would account for its appearing in violent or distorted perspective?

9. How would you draw a curved line in perspective?

10. If the spectator be 12′ from the picture, and the M P be 4′ to left of C V, how far from the C V will the V P be? Express this in numerals, and show how you arrived at the solution, by a diagram.

11. Define parallel, angular and oblique perspective, illustrated by a cube in the three positions, sketched freehand.

12. Why is the angle for finding the V P of oblique lines made at the M P of horizontal lines, and why does the trace of the parallel vertical plane pass through the V P?

NOTE.—Sketches *may* be made to illustrate every answer, if the student can by this means make his answer clearer and his words fewer; but in the questions where sketches are asked for, they *must* be made. Short replies, in exhaustive language, are expected, and the student is warned against long and rambling answers, which betray only a limited knowledge.

No. 4. ORTHOGRAPHIC PROJECTION AND MACHINE DRAWING.

Two hours allowed for this paper, from 9 A. M. to 11 A. M., Tuesday, June 15, 1875.

ORTHOGRAPHIC PROJECTION.

PROB. 1. A plinth 1½ inches square, and ½ inch thick, rests on the ground, its vertical rectangular faces making angles of 30° and 60° with the vertical plane. On the

centre of the plinth stands a right pyramid of 1 inch base and 2 inches altitude, the sides of the base parallel to the edges of the plinth. Give plan and elevation, with shadow lines.

PROB. 2. Find the true length of a line whose horizontal projection is 2 inches long, and makes an angle of 45° with the I L, its vertical projection being 3 inches long.

PROB. 3. A cylinder 1½ inches diameter, and 3 inches long, standing on one end on the ground, is cut by a plane passing through the centre of the axis, and making an angle of 60° with the horizontal plane. Give plan, elevation, and true form of section.

PROB. 4. Intersect a right cone by a plane oblique to both planes of projection.

PROB. 5. A cube of 1½ inches, side rests on one of its solid angles, so that the solid diagonal is parallel with the horizontal plane, and at right angles to the vertical plane. Give plan and elevation.

PROB. 6. Pyramid of spheres. Four equal spheres, in mutual contact, are so placed that the line joining the centres of any two resting on the ground, makes an angle of 45° with the vertical plane. Give plan and elevation.

NOTE.—The student is expected to do three of the above Problems.

MACHINE DRAWING.

1st. Make a full-size drawing of a Stuffing Box, 3 inches inside diameter, and 5 inches deep, with a follower and bushing, for a piston-rod 1½ inches in diameter.

2d. Make drawing of an Engine-Crank, having given the following data, viz.:—

Length of crank (centre to centre), 24 inches.
Diameter of hub, 20 inches; diameter of eye, 10 inches.
Hole in hub, 9 inches; hole in eye, 4 inches.
Length of hub, 7 inches; length of eye, 4½ inches.

3d. Design a Flange Coupling for a shaft 4½ inches in diameter:

Diameter of flange, 15½ inches; diameter of sleeve, 9 inches.
Length of coupling, 11 inches.

4th. Make full size drawings of "Through," "Standing" and "Tap" Bolts, ¾ inch diameter, and 4 inches long.

NOTE.—Draw any two of the subjects, and leave in all constructional or working lines.

No. 5. ISOMETRIC PROJECTION AND PROJECTION OF SHADOWS.

Two hours allowed for this paper, from 11¼ A. M. to 1¼ P. M., Tuesday, June 15, 1875.

ISOMETRIC DRAWING.

N. B.—DIRECTIONS.

1. Make sure of doing *something under each head*, rather than of skipping, if there be not time for all the questions.

2. *One correct* answer under each head will suffice. More, *equally well explained*, will gain more credit.

3. Make neat figures, large enough to be clear.

§ 1. ISOMETRIC LINES.

1. Draw an isometric cube, with a square *recess* in the *top;* and a square tablet on the *left side;* and find the shadows of both.

2. Which lines of a cube, placed isometrically, show their real length in a true isometric *projection* of that cube; and which, in a similar figure, called an isometric *drawing* of the same cube?

3. How is the direction of light defined in isometric drawing; and in what directions do you draw the *projections* of the rays upon those visible faces which are in the light?

§ 2. Non-Isometric Lines.

4. Given any triangle inscribed in a square; construct the isometrical drawing of the whole figure, placing the square isometrically.

5. Let the triangle (last question) be the base of a triangular pyramid, of *given altitude*, at a point of the base, shown on the *given* figure. Make the isometrical drawing of this pyramid, and of its shadow on the plane of its base.

§ 3. Curved Lines.

6. Let two hoops (a single heavy line may represent each) intersect each other at right angles, in a common diameter (like the equator and a meridian of the earth), one being parallel to the *top*, the other to the *left side* of a cube. Make an isometrical drawing of them.

PROJECTION OF SHADOWS.

Directions.

a. Answer as many as possible of the following questions within the hour; at least *three*, of which *one* must be one of the parts of (5).

b. Draw the figures large enough and neatly enough to avoid confusion of points, and letter the points casting shadows with CAPITALS, and their shadows with the like *small* letter, so as to make the figures self-explaining with the least possible text.

c. For brevity, designate the planes of projection; the horizontal plane by H, the vertical plane by V.

1. Taking a vertical rod, represented by a single heavy line, far enough from V to cast its shadow wholly on H; find this shadow.

2. Let a *horizontal* rod meet V at an angle of 60°; find its shadow on both H and V.

3. Let a *horizontal* circle, two inches in diameter, be *tangent* to V, at a point one inch above the ground line; find its shadow on both H and V. (Assume the distances if a scale be not at hand.)

4. Two timbers cross each other at *right angles* (make them *not less* than half an inch square), the *front* one, F, nearly *vertical;* the *back* one, B, nearly *horizontal.* Which edges of both cast shadows? Find the shadow of F on the front and the top of B.

5. Construct and explain any *one* (or more) of the three following examples of the *method* of auxiliary shadows:—

a. The shadow of the niche upon its spherical part.

b. Having a hemispherical bowl, its rim horizontal; find two or more points of the shadow of the rim upon the inner surface of the bowl.

c. Having a cone of 2½ inches base, and 3 inches altitude, with a *horizontal* tin plate, 2 inches square, balanced on its vertex; find the shadow of any *one* edge of this plate upon the cone.

No. 6. ARCHITECTURAL DRAWING.

Two hours allowed for this paper, from 3 to 5 P. M., on Tuesday, June 15, 1875.

BUILDING CONSTRUCTION.

1. Draw the post at the corner of a wooden house, showing both elevations, with the adjacent sills, girts, studs, braces, plates, joists and rafters.

2. Draw the framing of a floor, at the corner of a wooden house, showing the joists, headers, trimmer, post, and either the girts or sills. State whether it is the lower floor or the chamber floor.

3. Draw one or two of the articulations of these members, showing them in plan and elevation.

4. Draw one or two other articulations, showing them in isometric projection, and both separated and put together.

5. Give the names of all the sticks.

6. Draw any other detail you can remember.

ORDERS OF ARCHITECTURE.

7. Draw the Doric Capital and Entablature, in elevation, giving the names of the parts and their dimensions in terms of the lower diameter of the column; or

8. The same for the Corinthian order.

NOTE.—Equal marks will be given for each answer; but the candidate must answer either 7 or 8 to pass.

No. 7. MODEL AND OBJECT DRAWING.

Four hours allowed for this paper, from 9 A. M. to 1 P. M., Wednesday, June 16, 1875.

FIRST HOUR.

1. Draw, in clear pencil outline, the group of objects placed before you. Remember that accuracy of perspective, decision of touch, and refinement of lining, are the characteristics of good outline drawing of models.

SECOND HOUR.

2. Change your position four seats to the left. Draw the same group in chalk (sketch with pencil or charcoal), giving the effect of light and shade in general masses, freely expressed by lines and cross-hatching. However much or little shading be done, let that which is done be consistent in contrast of light and shadow.

THIRD HOUR.

3. Take a place in front of another group. Draw this group, and shade it with the stump and leather, using the chalk point to define edges or increase depth, if desirable.

FOURTH HOUR.

4. Change your position four seats to the left. Make a sepia, Indian-ink, or neutral tint drawing of this group, giving the relative depths of shade and shadow, and expressing the light. A background may be put to this sketch, at the option of the student.

No. 8. DRAWING FROM DICTATION.

Two hours allowed for this paper, from 3 to 5 P.M., Wednesday, June 16, 1875.

FIRST HOUR.

DICTATION OF GEOMETRIC SOLIDS.

I. Three solids having vertical axes in the same straight line are to be thus drawn—

(1) A skeleton cube, made of wood, one inch in section, edge of cube six inches, upper surface of cube nine inches below the eye, nearest angle of cube ten feet away, vertical faces of cube making angles of 30° to the right, and 60° to left.

(2) A hexagonal plinth, three inches thick, rests on the same horizontal plane as the cube, within it, one diagonal of the plinth, coinciding, with that horizontal diameter of the base of cube, which is at the angle of 30° to the right.

(3) A cone having a base of three inches diameter, and seven inches high, stands on the upper face of the plinth.

II. The light comes from above the right shoulder of the spectator, and makes an angle of 45° with the ground and the picture plane. Indicate the effect of shade and shadow.

NOTE.—Seventy-five per cent. given for accuracy of drawing, 25 per cent. for truth of shade and shadow. To be drawn two-thirds the size described.

SECOND HOUR.

DICTATION OF FLAT ORNAMENT.

III. Draw a regular hexagon having one diagonal vertical, and nine inches long. Draw the other two diagonals. Around the centre of the hexagon draw a circle of two inches diameter. On each of the six lines between the circle and angle of the hexagon, as a central line, draw a leaf of the hedge ivy, the lower lobes touching the circle, all the leaves to be the same size. Between every two of these leaves draw two half leaves, their midribs pointing towards the angles of the hexagon. Between the two half leaves, and on the semi-diameters of the hexagon, near its sides, draw bunches of berries, six in each bunch, five round a central one, each berry being circular, on a diameter of a quarter of an inch. Draw the stems of the leaves and the bunch of berries to join the circumference of the circle as though growing out of it. Put the half leaves and berries in half tint. Within the circle draw a hexafoil of tangential arcs of circles, a space of one-third of an inch being left between the foils and the circle. Within this hexafoil draw any ornamental rosette.

NOTE.—Instruments may be used for the geometric portions of this exercise, and repetition of similar forms may be accomplished by means of tracing paper. The leaves are to be conventionalized, and all the design is to be finally lined in with the freehand—*not with instruments.*

No. 9. HISTORICAL ORNAMENT.

Two hours given for this paper, from 9 A. M. to 11 A. M., Friday, June 18, 1875.

1. Sketch capitals of the three styles illustrated in your diploma sheet, in pencil. Write underneath from whence they are derived, and their probable dates.
2. Draw one illustration of any detail in the three styles which in your opinion is characteristic of it alone, and state whether it is a sculptured or a painted ornament.
3. Draw an example of the sculptured or painted foliage of each style, and describe any peculiarities of treatment in relief or color.
4. Make an analysis of the chief peculiarities of the three styles, by sketches, comparing similar features. The written description should be terse and well considered.
5. Describe in writing the chief architectural and decorative characteristics of each style, and state for what particular feature each was remarkable, either in sentiment or treatment.

No. 10. COLOR.

Two hours allowed for this paper, from 11¼ A. M., to 1¼ P. M., Friday, June 18, 1875.

1. What is the difference between a pigment and a color?
2. In what proportions would pure color produce white by admixture?
3. What is the ocular spectrum? What is the cause of variety in color? Why is one object red, another yellow, etc.?
4. Define hot, cold, inherent, transient, contrasting, and harmonizing colors.
5. What is a complementary color? What effect has it on the color to which it is the complement?

6. How are the different contrasts described by words, and what is their effect on the eye?

7. Give the proportions of surface in which the primaries, secondaries, and tertiaries harmonize.

8. Define hue, tint, shade, tone, neutral, positive, advancing and retiring colors, and state the pigments by which they may be produced, either simply or by admixture.

9. State all the technical terms used in water-color painting which you have learned the meaning of, and describe what they refer to.

10. Describe in a few words, any flagrant outrage of the harmony of color which may have come under your observation, and also any prominent instance of good taste in the use of color.

11. What should be the distinction between the use of color in decorative and fine art?

12. What have you learned about the use and influence of color in industrial design, and in painting?

NOTE.—Thoughtful answers, few words, and clear statements are required.

No. 11. DRAWING FROM MEMORY.

Three hours allowed for this paper, from 2 P. M. to 5 P. M., Friday, June 18, 1875.

FIRST EXERCISE.

1. Draw from memory a group of models in pencil outline, containing a sphere, cylinder, and a wooden frame (either triangular, square, or pentagonal), placed in any position you choose, as though you were looking down upon them, the eye being two feet above the top of the highest solid. The cylinder is to be in a position so that its axis is oblique; or, draw from memory any group of at least three geometric solids you may have previously drawn.

SECOND EXERCISE.

2. Take a sketch in chalk of the subject drawn in chalk from the cast for your diploma work; or, in sepia, neutral tint, or Indian-ink, of the subject drawn in that medium from the east, for your diploma work.

THIRD EXERCISE.

3. Draw a cluster of foliage in outline, giving the venation and general character of each leaf, so grouped as to display front, back, and side views of leaves.

FOURTH EXERCISE.

4. Draw the exterior of a house, or interior of a room, in either outline or light and shade. The perspective of this sketch, must be accurate, and if an interior be selected, the furniture in proportion to the size of room.

NOTE.—All four drawings to be on a half imperial sheet. Clearness and decision of form will be valued more than elaborate effects of light and shade.

DIPLOMA B. PAINTING AND INDUSTRIAL DESIGN.

No. 1. HARMONY OF COLOR. ORIGIN AND CHEMISTRY OF COLOR. TECHNICAL TERMS USED IN PAINTING.

Two hours allowed for this paper, from 9 to 11 A. M., Monday, June 21, 1875.

HARMONY OF COLOR.

1. Write out in a tabular form the harmonizing proportions of the primaries, secondaries and tertiaries, as you would write it on a blackboard in teaching the subject to a class, and describe in as few words as possible, as if addressed to a class, the theory of this harmony. Close analysis, illustrations from nature, no sentiment.

2. Paint in color the following harmonies :—

Pure Color.—Harmony of each primary with its secondary and tertiary, in approximate proportion of surface, in squares.

Mixed Color.—Harmony of tints of the primaries, secondaries and tertiaries.

" of shades of the primaries, secondaries and tertiaries.

NOTE.—The illustrations are to be in water-color, and the various colors, tints and shades are to be clear and beautiful, not dirty, or weak in depth, and the colors are to be painted in an artistic manner.

ORIGIN AND CHEMISTRY OF COLOR.

1. Define vegetable, animal and mineral colors, and describe the common characteristics of each class, with reference to *(a)* their permanency, *(b)* their opacity or transparency.

2. Write in tabular form an analysis of the following pigments :—

Name.	Chemical Description.	ORIGIN. Whether Animal, Vegetable or Mineral.	Where Found.	CHARACTER. Permanent, Opaque or Transparent.

WHITE.	BLACK.	VANDYKE BROWN.	CHROME YELLOW.
YELLOW OCHRE.	GAMBOGE.	CADMIUM.	VERMILION.
LIGHT RED.	LAKE.	VENETIAN RED.	MADDER.
ULTRAMARINE.	COBALT.	INDIGO.	BLUE VERDITER.

TECHNICAL TERMS USED IN PAINTING.

1. Define glazing, dragging, scumbling, handling, style, manner, accident, breadth, finish, impasto, chiaroscuro, local color, general effect.

2. Define composition. Describe instances of good and of bad composition in pictures which you can remember.

3. Describe the various oils, mediums, and varnishes used in oil painting, and the mediums used in water-color and tempera painting.

4. Describe the various stages of water-color painting: 1st, of a landscape; 2d, of a portrait; and compare with them the several stages of similar subjects in oil. In this answer, use such terms as you would employ in giving instructions to pupils who were studying the branches of work referred to.

No. 2. TIME SKETCH IN OIL OF A GROUP, OBJECTS AND STILL LIFE.

Four hours allowed for this exercise, from 11 A. M. to 1 P. M., and from 2 to 4 P. M., Monday, June 21, 1875.

1. On a half imperial millboard or canvas, make a time sketch of the group placed before you. It is essential that the drawing should be eorrect, and the use of the brush free and artistic, not cramped and mechanical.

NOTE.—The work required is *a sketch*, not the first condition of a picture to be afterwards finished.

Strive to obtain (1) good drawing, (2) a powerful effect of light and shade, (3) the color you see.

The canvas must be covered, and the background well suggested.

No. 3. THE HISTORIC SCHOOLS OF PAINTING.

Two hours allowed for this paper, from 4 to 6 P. M., Monday, June 21, 1875.

1. Describe the paintings of the Egyptians, and say in what manner the decorative and pietorial arts were practised.

2. How did Greek painting differ from Egyptian? Name any one Greek Painter, and describe the character of his work. State the eentury in which he lived.

3. Give a short description of the development of Painting in the thirteenth century, with eriticism on the style of any great Masters of the period. What difference was there between the treatments of Cimabue and Raffaelle?

4. Name one or more Masters of the following Schools, giving the style of painting practised, and any date at which the Painter was alive:—

THE FLORENTINE OR TUSCAN SCHOOL.
THE ROMAN SCHOOL.
THE LOMBARDIC SCHOOL.
THE VENETIAN SCHOOL.
THE FLEMISH SCHOOL.
THE SPANISH SCHOOL.
THE DUTCH SCHOOL.

5. At what period did oil painting come into general use? Who first introdueed it?

6. Give an account of thc various styles of fresco painting.

No. 4. HISTORY OF ORNAMENT, AND ITS APPLICATION TO INDUSTRIAL PURPOSES.

Two hours allowed for this paper, from 9 to 11 A. M., Wednesday, June 23, 1875.

HISTORY OF ORNAMENT.

1. Define ornament. What was its origin? Traee it through varlous stages of development. How does it influenee or affeet the thing ornamented? *(a)* Badly designed. *(b)* Well designed.

2. What raccs havc used prineipally sculptured ornament, and in what styles has colored ornament prevailed?

3. Givc illustrations of details of historical ornament used at the present time, describc thcir origin, and explain why they are permanently appreciated. Define symbolic and æsthetic styles, and give examples.

4. Describe the modifications of treatment which designs made from the same plant should undergo, if applied to the ornamentation of *(a)* a flat surfaee, wall-paper, carpet, *(b)* a sculptured ornament, a bracket, in wood and stone, *(c)* a pieee of drapery, *(d)* wrought-iron gates.

5. Describe the difference of treatment in designs made to be seen *(a)* near, *(b)* at a distance, *(c)* for internal decoration, *(d)* for external decoration.

6. Give, in as few words as possible, what you esteem to be the soundest canons of criticism in industrial design, as if addressed to a class.

No. 5. STRUCTURAL BOTANY.

Two hours allowed for this paper, from 11 A. M. to 1 P. M., Wednesday, June 23, 1875.

1. Describe the development from seed to flower of any annual.

2. Name and sketch the various shapes of roots. Name and sketch the various classes of leaves.

3. Give the different arrangements of buds on stems by name, and sketch illustrations.

4. Draw a compound leaf, and describe each of its characteristics, as if to a class, omitting none.

5. Describe and sketch the different kinds of inflorescence.

6. Draw the section of any flower to display the several organs, and write their names. What is the office of each?

7. What external evidence would enable you to determine whether a plant was an exogen or an endogen?

8. Name as many parasitical plants as you can remember, and define the meaning of the terms applied to them.

No. 6. STUDY IN WATER COLORS OF A HEAD FROM THE LIVING MODEL.

Two hours allowed for this exercise, from 3 to 5 P. M., Wednesday, June 23, 1875.

1. On a half imperial sheet of paper, make a study in light and shade, or in color, of the head from the living subject. It may be made either one-half or one-third the size of life, with or without background, at your option.

NOTE.—The subject is to be well drawn and a good likeness. Remember that you are asked to make a sketch, not to commence a picture. Let it display character and a perception of the individuality of the subject.

No. 7. PRINCIPLES OF DESIGN.

Three hours allowed for this paper, from 9 A. M. to 12 M., Thursday, June 24, 1875.

1. Describe, and illustrate by sketches, the principles of design, applied to clay, woodwork (constructional and sculptured), metal work (cast and wrought), stone, surface decoration (walls, ceiling, floors), fabrics (printed, woven, dyed).

No. 8. PROCESSES OF INDUSTRIAL ART.

Three hours allowed for this paper, from 1 to 4 P. M., Thursday, June 24, 1875.

1. The student is required, in concise and well-chosen language, to give a description of lithography, wood engraving, etching, steel engraving, porcelain painting, lace-making by hand and machine, reproduction of the round in plaster, metals, and terra-cotta, chasing and embossing, fresco painting, mosaic work in glass and stone, inlays, glass staining and painting, encaustic tile making, stencilling, Palissy ware, Majolica, Della Robbia ware, Wedgwood ware.

Regulations of the School.

The only drawings allowed to be executed in the School are those required by the Professors to illustrate their lectures or lessons, and those on the list of diploma works.

The diploma works must be made on half imperial sheets of paper or canvas (15 × 21½ inches), except in Class C, which must be on imperial sheets. The order in which these works are to be made is stated in numerals on the list (pages 18, 19, 22 and 24), and departures from this order can be made only by permission of the Instructors or Professors.

All materials and apparatus required in drawing are to be provided by the students at their own cost.

No examples for instruction can be removed from the School by the students; and any damage done to the property of the School will have to be made good by the student causing it.

The attendance of the students will be registered daily, and absence from the classes must be explained to the Professor or Instructor of the class not attended.

At the Class Lectures the sketches and illustrations made or used by the Professors and Instructors are to be reproduced by each student, accompanied by such written descriptions as may be deemed necessary.

There will be a recess from 1 to 2 during the morning session. Students who attend the morning sessions will attend the lectures given in the afternoon; those attending the afternoon sessions will attend the evening lectures.

Each Professor will require a certain amount of work to be done by the students, between one lecture and another. This must be regarded as a part of the school work, as much so as that done in the Lecture Room or Studio.

The text-books used or required for reference will be indicated by the Professors of the several subjects. Any diploma work which, in the opinion of the Director, does not show sufficient skill to qualify the student to teach the subject, will be rejected, and must be redrawn before the student proceeds with other subjects.

Every student will be provided with a locker, in which to keep boards and drawing materials. On receiving the key, the student must deposit two dollars as a guarantee that the key will be returned; when it is returned, the money will be repaid.

Form of Application for Admission.

Date, _____

Name of Applicant (in full), _____

Age, _____ *Occupation*, _____

Address, _____

One of the following Forms is to be filled up, according to the circumstances of the applicant:—

1. I, _____ being a resident in the State of Massachusetts, viz., at _____, and desirous of becoming a qualified Teacher of Drawing, and intending to teach drawing in the said State, after passing the required examinations, hereby make application for admission to the Massachusetts Normal Art-School, and engage to attend regularly, and to offer myself for examination at the end of the Annual Session, if permitted to do so.

2. I, _____, not being a Teacher of Drawing in the State of Massachusetts, nor a resident therein,—or, if a resident, having no intention of teaching drawing as a profession,—hereby make application for admission as a student of the Massachusetts State Normal Art-School, and will, upon admission, pay in advance the fee for instruction given each term; will also undertake to attend regularly during the time the School is open, and offer myself for examination at the end of the terms, if permitted to do so.

CLASS A.—DIPLOMA A.

(1.) Morning Division—Monday, Wednesday and Friday, from 9 A. M. to 1 P. M., and from 2 P. M. to 5 P. M.
(2.) Afternoon Division—Monday, Wednesday and Friday, from 2 P. M. to 5 P. M., and from 7 P. M. to 9 P. M.
(3.) Evening Division—Monday, Tuesday, Wednesday, Thursday and Friday, from 7 P. M. to 9 P. M.

CLASS B.—DIPLOMA B.

(4.) Monday, Wednesday and Friday, from 9 A. M. to 1 P. M., and from 2 P. M. to 5 P. M.

CLASS C.—DIPLOMA C.

(5.) Monday, Wednesday and Friday, from 9 A. M. to 1 P. M., and from 2 P. M. to 5 P. M.

CLASS D.—DIPLOMA D.

(6.) Tuesday, Wednesday, and Friday, from 9 A. M. to 1 P. M., and from 2 P. M. to 5 P. M.

Divisions 4, 5, and 6 are only open to those students who have either passed the examinatlon or completed the drawings for Diploma A.
Applicants will make a × against the Division they wish to attend, in Class A.
This Form is to be filled, and signed, and sent to

MR. WALTER SMITH,
State Director of Art-Education, South Boston, Mass.

The examination for admission will be in the subjects of Freehand Outline Drawing from copy, and Model Drawing from the solid; and will be held at the School, 28 School Street, on Thursday, September 30, at 12 M., for the Morning and Afternoon Divisions, and at 7 P. M., the the Evening Division.

The School opens for Students on October 6.

A. A. MINER,
G. G. HUBBARD,
HENRY CHAPIN,
JOSEPH WHITE,
} *State Board of Visitors.*